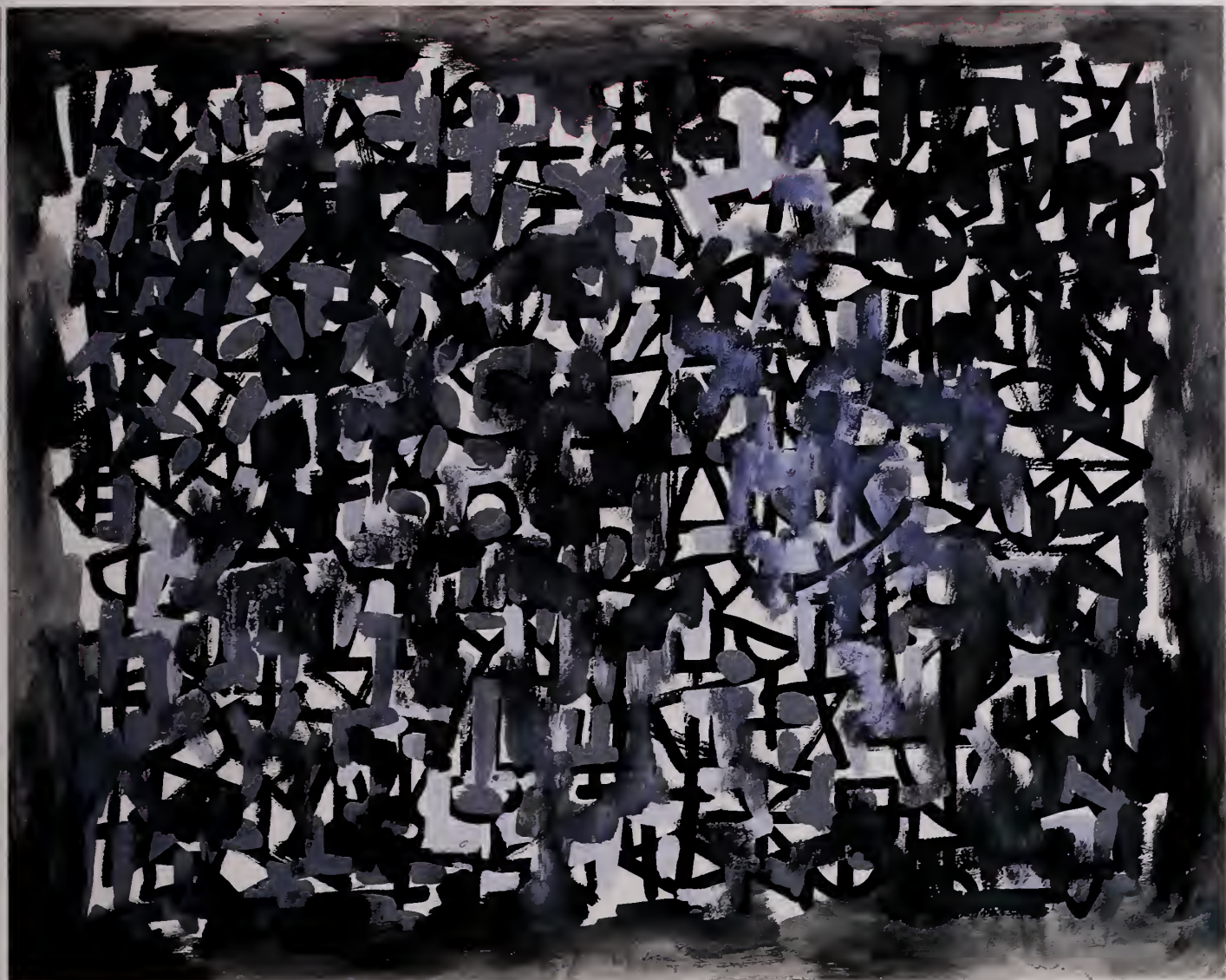


20th Century Drawings



FROM THE WHITNEY MUSEUM OF AMERICAN ART



Elizabeth Murray *Shake*, 1979

Although the Whitney Museum of American Art had been collecting drawings since it was founded by Gertrude Vanderbilt Whitney in 1930, a concentrated effort to assemble an outstanding public collection of twentieth-century American drawings had not been a priority until the establishment of the Museum's Drawing Committee in 1977. Chaired by Jules Prown, Paul Mellon Professor of the History of Art at Yale University and Trustee of the Whitney Museum, and guided by Paul Cummings, then Adjunct Curator, Drawings, at the Museum, the committee consisted of a devoted group of connoisseurs and patrons. Almost half of the drawings exhibited here were acquired during the past ten years through the Drawing Committee's efforts.

These works represent most of the major schools from the turn of the century to the present, and were chosen to demonstrate the place of the master drawing concept in twentieth-century American art. "A master drawing," Paul Cummings writes in the exhibition catalogue, "is achieved when the artist combines imagination, idea, feeling, and technical accomplishment in a unity which exemplifies the highest attainments of that artist's style."

During the course of the twentieth century, drawings have increasingly come to be recognized as primary aesthetic statements, independent works of art that are essential to the understanding of the artist's creative process. For this reason, presentation drawings—drawings of a quality, finish, and significance equivalent to that of painted works—although rare in the early years of this century, have now become common. In addition to these highly finished works, a good number of drawings in the exhibition can be identified as studies for paintings, sculptures, and even prints. In each case, the exploitation and manipulation of drawing materials and the qualities of line, form, texture, and tone are revealing of the artist's hand and mind. Drawing is the medium in which artists first work through ideas. Inexpensive, private, and flexible, drawing can be used to explore concepts, imagery, and techniques, thereby transmitting an energy not always experienced in more carefully planned paintings or sculptures.

The works in the exhibition span the century and demonstrate both the continuation of certain graphic traditions and the considerable changes that have taken place in the very conception of what a drawing

can be. Beyond differences in scale and apparent spontaneity, the distance traveled from Georgia O'Keeffe's charcoal nature abstraction *Drawing No. 8* of 1915 to Elizabeth Murray's equally pregnant and ambiguous biomorphic abstraction *Shake* of 1979, executed in the same medium, is not too vast. Similarly, Edward Hopper's darkly brooding *Dome* (1906–07 or 1909), which incorporates a bridge as a compositional device, and Rackstraw Downes' more emotionally neutral *Portland, Me., The Million Dollar Bridge* (1985) share in the realist tradition, both compositions being based on observation. A wide gulf, however, separates Theodore Roszak's early realist portrait *My Violin Teacher* (1925), rendered in an academic drawing style, and Chuck Close's 1978 portrait of another musical figure, the composer Philip Glass—*Phil/Fingerprint II* was executed by means of fingerprints on a Minimalist-inspired grid framework. Likewise, Maurice Prendergast's impressionistic watercolor of people and carriages in Central Park in 1901 stands at a far remove from Roy Lichtenstein's 1977 drawing-collage *Study for Figures in Landscape*, with its self-referential imagery and stylistic sources in Cubism, Surrealism, comic books, and advertising art.

In general, drawings executed since about 1960 tend to be larger in scale than earlier works, often approaching monumental proportions. More recent artists also tend to experiment with non-traditional media, as in *Motor* of 1970, where Edward Ruscha used gunpowder as a toning agent. Lucas Samaras drew with a hypodermic needle in *Extra Large Drawing #2* (1975), and James Rosenquist used frosted mylar as a drawing surface in *Fahrenheit 1982°* (1982). As the images grow larger, a new physicality often enters the art of drawing, and the execution becomes more painterly, with colors thickly laid on. Mel Bochner's large *December* (1984), drawn with oil and enamel on paper, for example, aggressively pulls the viewer into a space which hitherto belonged to the arena of painting. Contemporary drawings, like those of Bochner, Rosenquist, and Samaras, are frequently of a scale, presence, and degree of resolution equivalent to those of paintings; yet they preserve that energy and freedom of execution particular to drawings. The medium of drawing, as we approach the close of the twentieth century, has a function and identity of its own.

RONI FEINSTEIN
Branch Director

Works in the Exhibition

Dimensions are in inches, height precedes width. Sight refers to measurements taken within the frame or mat opening.

Milton Avery (1885–1965)

Lone Rock and Surf, 1945
Watercolor on paper mounted on cardboard, 22½ x 30¼
Purchase, with funds from S. Sidney Kahn and the Drawing Committee 84.68

William Bazotes (1912–1963)

Sea Forms, 1951
Pastel on paper on masonite, 38½ x 25½
Purchase 52.19

Thomas Hart Benton (1889–1975)

House in Cubist Landscape (Landscape), c. 1915–20
Watercolor on paper mounted on board, 11¾ x 7¾
Purchase, with funds from The Hearst Corporation 82.34

Charles Biederman (b. 1906)

New York, February 1936, 1936
Gouache on composition board, 29½ x 21½
Purchase, with funds from the Drawing Committee 85.57

Mel Bochner (b. 1940)

December, 1984
Oil and enamel on paper, 52¾ x 45¼
Purchase, with funds from the Drawing Committee 85.3

Jonathan Borofsky (b. 1942)

Self-Portrait at 2668379 and 2670098, 1979–80
Acrylic and charcoal on paper, 84¾ x 48
Purchase, with funds from Joel and Anne Ehrenkranz 82.3

Charles Burchfield (1893–1967)

Noontide in Latc May, 1917
Watercolor and gouache on paper, 21½ x 17½ (sight)
Purchase 31.408

Golden Dream, 1959
Watercolor on paper, 31¾ x 38 (sight)
Promised 50th Anniversary Gift of Mrs. Nicholas Millhouse P.11.80

Alexander Calder (1898–1976)

Four Black Dots, 1974
Gouache on paper, 29½ x 43
Purchase, with funds from the Howard and Jean Lipman Foundation, Inc. 74.94

Federico Castellon (1914–1971)

The Bed, 1937
Graphite on paper, 10¼ x 13
Gift of Mr. and Mrs. Benjamin Weiss 78.38

Christo (b. 1935)

Running Fence, Project for Sonoma County and Marin County, State of California, 1976
Collage, 22 x 28
Purchase, with funds from the Paul Rewald Memorial Fund 77.20

Chuck Close (b. 1940)

Phil/Fingerprint II, 1978
Stamp-pad ink and graphite on paper, 29¾ x 22¼
Purchase, with funds from Peggy and Richard Danziger 78.55

Stuart Davis (1892–1964)

Drawing for *Egg Batcher No. 3*, 1928
Graphite and colored pencil on paper, 17 x 21¾
Purchase, with funds from the Charles Simon Purchase Fund 80.46

Study for Bass Rocks, 1939
Gouache on board, 11¼ x 14
Gift of Jerome Zipkin 81.41

Willem de Kooning (b. 1904)

Manikins, c. 1942
Graphite on paper,
15½ x 16¼ (sight)
Purchase, with funds from the
Grace Belt Endowed Purchase
Fund, the Burroughs Wellcome
Purchase Fund, The Norman and
Rosita Winston Foundation, Inc.,
the Drawing Committee, and an
anonymous donor 84.5

Landscape, Abstract, c. 1949
Oil on paper mounted on board,
19 x 25½
Gift of Mr. and Mrs. Alan H.
Temple 68.96

Untitled (Woman), c. 1974
Charcoal on vellum mounted on
board, 66½ x 42
Purchase, with funds from the
Grace Belt Endowed Purchase
Fund, the Wilfred P. and Rose J.
Cohen Purchase Fund, the Dana
Foundation, Incorporated, The List
Purchase Fund, The Norman and
Rosita Winston Foundation, Inc.,
and the Drawing Committee
85.23

Charles Demuth (1883–1935)

Distinguished Air, 1930
Watercolor on paper, 14 x 12
Purchase, with funds from the
Friends of the Whitney Museum of
American Art and Charles Simon
68.16

Edwin Dickinson (1891–1978)

Roses, 1939
Graphite on paper, 10¾ x 12¾
Promised 50th Anniversary Gift of
Mrs. Robert M. Benjamin P.6.80

Richard Diebenkorn (b. 1922)

Untitled, 1980
Oil on paper, 38 x 25
Purchase, with funds from Joel and
Anne Ehrenkranz 80.41

Burgoyne Diller (1906–1965)

Second Theme, 1958
Graphite and crayon on paper,
12½ x 12¾
Purchase, with funds from The
List Purchase Fund 79.5

Untitled, 1944
Collage on board, 15 x 15
Purchase, with funds from the
Mr. and Mrs. M. Anthony Fisher
Purchase Fund, Martin and Agneta
Gruss, and the Felicia Meyer Marsh
Purchase Fund 82.21

Arthur G. Dove (1880–1946)

Abstraction, Number 2, c. 1911
Charcoal on paper,
20⅝ x 17½ (sight)
Purchase 61.50

Rackstraw Downes (b. 1939)

*Portland, Me.. The Million Dollar
Bridge*, 1985
Graphite on paper, 19 x 50⅝
Purchase, with funds from the
Drawing Committee 83.42

Arshile Gorky (1904–1948)

Nighttime, Enigma and Nostalgia,
c. 1951–52
Ink on paper, 24 x 31
50th Anniversary Gift of Mr. and
Mrs. Edwin A. Bergman 80.54

Drawing, 1946
Graphite and colored crayon on
paper, 19¼ x 25¼
50th Anniversary Gift of Edith and
Lloyd Goodrich in honor of
Juliana Force 82.48

Morris Graves (b. 1910)

Journey, 1943
Gouache and watercolor on paper,
22¼ x 30⅝ (sight)
Purchase 45.14

Philip Guston (1913–1980)

Ink Drawing, 1952, 1952
Ink on paper, 18¾ x 25⅝
Purchase, with funds from the
Friends of the Whitney Museum
of American Art 61.23

Untitled, 1980
Ink on board, 20 x 30
Purchase, with funds from Martin
and Agneta Gruss and Mr. and
Mrs. William A. Marsteller 81.6

Marsden Hartley (1877–1943)

Alspitze, c. 1934
Charcoal on paper, 13 x 9¼
Purchase, with funds from The
Equitable Life Assurance Society of
the United States Purchase Fund
84.33

Michael Heizer (b. 1944)

Untitled, 1969
Photograph, graphite, and
watercolor on paper, 39 x 30
Gift of Norman Dubrow 80.26.1

Al Held (b. 1928)

76 C-7, 1976
Colored pencil, graphite, crayon,
and felt-tip on paper, 27 x 39⅝
Purchase, with funds from the
Drawing Committee 86.2

Edward Hopper (1882–1967)

Dome, 1906–07 or 1909
Conté, wash, charcoal, and graphite
on paper, 21⅜ x 19⅞
Josephine N. Hopper Bequest
70.1434

Study for *Evening Wind*, 1921
Conté and charcoal on paper,
10 x 13⅝
Josephine N. Hopper Bequest
70.343

Light at Two Lights, c. 1927
Watercolor on paper, 13⅝ x 20
Josephine N. Hopper Bequest
70.1094

Earle Horter (1881–1940)

*The Chrysler Building Under
Construction*, 1931
Ink and watercolor on paper,
20¼ x 14¾
Purchase, with funds from
Mrs. William A. Marsteller 78.17

Richard Hunt (b. 1935)

Untitled, 1982

Oil pastel on paper, 23 x 29

Purchase, with funds from Richard Brown Baker and Mr. and Mrs. William A. Marsteller 83.21

Bill Jensen (b. 1945)

Black Line Drawing, 1978

Graphite and charcoal on vellum, 24 x 19

Purchase, with funds from the Mr. and Mrs. M. Anthony Fisher Purchase Fund 82.19

Jasper Johns (b. 1930)

Untitled, 1984

Charcoal on paper, 44 x 33 $\frac{3}{8}$

Purchase, with funds from the Burroughs Wellcome Purchase Fund, The Equitable Life Assurance Society of the United States Purchase Fund, the Mr. and Mrs. Thomas M. Evans Purchase Fund, and the Mrs. Percy Uris Purchase Fund 86.4

Ellsworth Kelly (b. 1923)

Briar, 1963

Graphite on paper, 22 $\frac{3}{8}$ x 28 $\frac{3}{8}$

Purchase, with funds from the Neysa McMein Purchase Award 65.42

Black Triangle with White, 1977

Collage and ink on paper,

31 $\frac{1}{2}$ x 34 $\frac{1}{2}$

Purchase, with funds from Philip Morris Incorporated 78.100

Franz Kline (1910–1962)

Untitled, 1960

Ink on paper, 8 $\frac{1}{2}$ x 10 $\frac{1}{2}$

Purchase, with funds from Mr. and Mrs. Benjamin Weiss 78.53

Yasuo Kuniyoshi (1889–1953)

Juggler, 1952

Ink on cardboard, 22 x 28 (sight)

Purchase 53.37

Roy Lichtenstein (b. 1923)

Study for Figures in Landscape, 1977

Graphite and colored pencil with

collage on paper, 22 $\frac{1}{2}$ x 27 $\frac{3}{4}$

Purchase, with funds from the Drawing Committee 84.4

Richard Lindner (1901–1978)

Sunday Afternoon, 1954

Graphite and watercolor on paper, 25 x 19

Purchase, with funds from the Friends of the Whitney Museum of American Art 60.3

Louis Lozowick (1892–1973)

New York, c. 1923

Carbon pencil on paper, 12 $\frac{1}{2}$ x 10

Purchase, with funds from the Richard and Dorothy Rodgers Fund 77.15

Reginald Marsh (1898–1954)

New Dodgem, 1940

Watercolor on paper, 40 $\frac{1}{4}$ x 26 $\frac{3}{4}$ (sight)

Gift of the artist, and gift of Gertrude Vanderbilt Whitney, by exchange 53.21

Walter Murch (1907–1967)

Study for "The Birthday," 1963

Graphite, wash, and crayon on paper, 23 x 17 $\frac{1}{2}$ (sight)

Purchase, with funds from the Neysa McMein Purchase Award 64.6

Elizabeth Murray (b. 1940)

Shake, 1979

Charcoal on paper, 46 $\frac{1}{2}$ x 38

Purchase, with funds from Joel and Anne Ehrenkranz 79.60

Elie Nadelman (1882–1946)

Head of a Woman with Hat, c. 1923–25

Graphite on vellum, 16 $\frac{1}{2}$ x 10 $\frac{3}{4}$

Purchase, with funds from The Lily Auchincloss Foundation, Vivian Horan, The List Purchase Fund, the Neysa McMein Purchase Award, Mr. and Mrs. William A. Marsteller, the Richard and Dorothy Rodgers Fund, and the Drawing Committee 83.34

Jim Nutt (b. 1938)

Hi—I'm So Happy (If A Bit Silly), 1981

Colored pencil on paper, 10 $\frac{7}{8}$ x 16

Purchase, with funds from Philip Morris Incorporated 81.15

Georgia O'Keeffe (1887–1986)

Drawing No. 8, 1915

Charcoal on paper mounted on

cardboard, 24 $\frac{1}{4}$ x 18 $\frac{7}{8}$

Purchase, with funds from the Mr. and Mrs. Arthur G. Altschul Purchase Fund 85.52

Claes Oldenburg (b. 1929)

Proposal for a Cathedral in the Form of a Colossal Faucet, Lake Union, Seattle, 1972

Watercolor, graphite, and colored

pencil on paper, 29 x 22 $\frac{7}{8}$

Purchase, with funds from Knoll International, Inc. 80.35

Alfonso Ossorio (b. 1916)

Red Star, 1944

Watercolor and ink on paper,

13 $\frac{1}{2}$ x 19 $\frac{3}{4}$ (sight)

Gift of the artist 69.153

Jackson Pollock (1912–1956)

Untitled, c. 1933–39

Graphite and colored crayon on paper, 15 x 10

Purchase, with funds from the Julia B. Engel Purchase Fund and the Drawing Committee 85.17

Untitled, 1944
Ink with gouache on paper,
13½ x 11½
Purchase, with funds from the
Julia B. Engel Purchase Fund and
the Drawing Committee 85.20

Maurice Prendergast (1859–1924)

Central Park, 1901, 1901
Watercolor on paper, 14¾ x 21⅝
(sight)
Purchase 32.42

Robert Rauschenberg (b. 1925)

Untitled, 1958
Graphite and watercolor on paper,
24¼ x 36⅞
Gift of Mr. and Mrs. B.H. Friedman
72.2

Ad Reinhardt (1913–1967)

Untitled, n.d.
Gouache on cardboard, 16 x 20
50th Anniversary Gift of
Rita Reinhardt 79.58

James Rosenquist (b. 1933)

Fahrenheit 1982°, 1982
Colored ink on frosted mylar,
33⅞ x 71½
Purchase, with funds from the
John I.H. Baur Purchase Fund, the
Mr. and Mrs. M. Anthony Fisher
Purchase Fund, and The Lauder
Foundation—Drawing Fund 82.35

Theodore Roszak (1907–1981)

My Violin Teacher, 1925
Charcoal on paper, 21¼ x 16½
Gift of the Theodore Roszak
Estate 83.33.4

Metaphysical Structure, 1933
Crayon, gouache, and ink on paper,
23 x 16⅞
Gift of the Theodore Roszak
Estate 83.33.5

Star Burst, 1954
India ink and colored ink on paper,
43½ x 79
Gift of Mrs. Theodore Roszak
83.33.10

Edward Ruscha (b. 1937)

Motor, 1970
Gunpowder and pastel on paper,
23 x 29
Purchase, with funds from The
Lauder Foundation—Drawing
Fund 77.78

Kay Sage (1898–1963)

Constant Variation, 1958
Watercolor and collage on paper,
19⅞ x 26⅞
Gift of Flora Whitney Miller
86.70.2

Lucas Samaras (b. 1936)

Large Drawing #39, 1966
Colored pencil and graphite on
paper, 16¾ x 14
Gift of Howard and Jean Lipman
80.37.2

Extra Large Drawing #2, 1975
Ink on paper, 30¼ x 22
Purchase, with funds from The
Crawford Foundation 77.69

Charles Sheeler (1883–1965)

Interior, Bucks County Barn, 1932
Crayon on paper, 15 x 18¾ (sight)
Purchase 33.78

David Smith (1906–1965)

Untitled, 1946
Tempera on paper, 22 x 30¼
Purchase, with funds from The
Lauder Foundation—Drawing
Fund 79.45

Eng No. 6, 1952
Tempera and oil on paper,
29¾ x 42¼
Purchase, with funds from
Mrs. Agnes Saalfeld and an
anonymous donor 79.43

Untitled, II, 1961
India ink, egg yolk, and watercolor
on paper, 25½ x 39¾
Gift of Candida Smith 62.21

Joseph Stella (1877–1946)

Boy with Bagpipe, 1910–12
Charcoal, pastel, and graphite on
paper, 21¾ x 16⅞
50th Anniversary Gift of Lucille
and Walter Fillin 86.59

Cy Twombly (b. 1928)

Untitled, 1964
Graphite, colored pencil, and crayon
on paper, 27½ x 39⅞
Purchase, with funds from the
Drawing Committee 84.21

*Untitled (Stones Are Our Food to
Gorky)*, 1982–84
Oil pastel, crayon, and graphite on
paper, 44½ x 30⅞
Gift of the artist 84.30

H.C. Westermann (1922–1981)

The Sweetest Flower, 1978
Watercolor on paper, 22⅞ x 31
Purchase, with funds from The
Lauder Foundation—Drawing
Fund 78.102

John Wilde (b. 1919)

Wedding Portrait, 1943
Graphite on paper, 27¾ x 17¾
Gift of the artist in memory of
Helen Wilde 70.74

Wedding Portrait, 1943
Graphite on paper, 27¾ x 17¾
Gift of the artist in memory of
Helen Wilde 70.75

William T. Wiley (b. 1937)

Nothing Conforms, 1978
Watercolor on paper, 29½ x 22½
Purchase, with funds from the
Neysa McMein Purchase Award
79.25

Grant Wood (1892–1942)

Study for *Breaking the Prairie*,
c. 1935–39
Colored pencil, chalk, and graphite
on paper, three units, 22¾ x 80¼
overall
Gift of Mr. and Mrs. George D.
Stoddard 81.33.2a–c

The Whitney Museum of American Art,
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Whitney Museum of American Art
Fairfield County
One Champion Plaza
Stamford, Connecticut 06921

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